



# *The New Amberola* **GRAPHIC**

*Winter  
Number*

**43**

**75¢**

Winter, 1983

|   |   |
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Winter, 1983

# The New Amberola Graphic

Issue No. 43  
(Vol. XI, No. 3)

Published by  
The New Amberola Phonograph Co.  
37 Caledonia Street  
St. Johnsbury, Vermont 05819

Editor: Martin F. Bryan

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## Blank Edison Diamond Disc Labels

Perfect reproductions for replacing those white labels that are so often missing. We can even tell you title and artist information if needed. 40 labels are just \$1.25, postpaid, from The New Amberola Phonograph Co.

What is a nice reflection on you? See our "His Master's Voice" ad on page 19.



# FROM THE EDISON VAULT

## Disc Series Assignments

by Ray Wile

Several years ago, as part of the work on the proposed Volume 2 of my Edison Disc Recordings book, I was able to compile a listing of proposed Edison vertical cut series assignments. The original listings were amplified to reflect additional series and the eventual runs of numbers actually used. To the best of my knowledge the publication at this time is the first for such information. I am also including, for the sake of convenience, a similar listing for lateral cuts that appeared several years ago in Record Research and was also included in Volume 1.

### Edison Diamond Disc Series Assignments and Ranges, 1912 - 1929

|               |  |        |
|---------------|--|--------|
| 10001 - 10008 | Long Playing (24 minute, 10", 450 thread)    | \$1.75 |
| 30001 - 30006 | Long Playing (40 minute, 12", 450 thread)    | 2.50   |
| ---           | Sample Long Playing Record (12", 450 thread) | ----   |

The remaining series were cut on a 150 thread blank.

|               |                                      |        |
|---------------|--------------------------------------|--------|
| 50001 - 52651 | Popular                              | \$1.00 |
| 55000 - 57000 | British (not used)                   | 1.00   |
| 57001 - 57034 | German                               | 1.00   |
| 58001 - 58028 | French                               | 1.00   |
| 59001 - 59016 | Scandinavian                         | 1.00   |
| 59300 - 59307 | Finnish                              | 1.00   |
| 59500 - 59518 | Hebrew and Yiddish                   | 1.00   |
| 60001 - 60078 | Spanish, Cuban and Mexican           | 1.00   |
| 64001 - 64002 | Italian                              | 1.00   |
| 65001 - 65026 | Bohemian (Czecho-Slovak)             | 1.00   |
| 65301 - 65323 | Polish                               | 1.00   |
| 65501 - 65511 | Russian                              | 1.00   |
| 70000 - 72000 | Italian (not used)                   | 1.50   |
| 72001 - 73000 | British (not used)                   | 1.50   |
| 73001 - 73013 | German                               | 1.50   |
| 74001 - 74015 | French                               | 1.50   |
| 75001 - 75002 | Hebrew and Yiddish                   | 1.50   |
| 76001 - 76021 | Spanish, Cuban and Mexican           | 1.50   |
| 77001         | Danish (used for a Tone Test record) | 1.50   |
| 78001 - 78021 | Scandinavian                         | 1.50   |
| 80001 - 80907 | Semi-Classical                       | 1.50   |
| 82001 - 82360 | Classical                            | 2.00   |
| 82501 - 82573 | Classical                            | 2.50   |
| 83001 - 83087 | Classical                            | 3.00   |
| 83500 - 84000 | Classical (not used)                 | 3.50   |
| 84001         | Classical                            | 4.00   |
| 84500 - 84999 | Classical (not used)                 | 4.50   |
| 85000 - 85499 | Classical (not used)                 | 5.00   |
| 85500 - 85999 | Classical (not used)                 | 5.50   |
| 86000 - 86499 | Classical (not used)                 | 6.00   |
| 90001         | Demonstration - 12"                  | ----   |
| 92000 - 92499 | Classical - 12" (not used)           | 2.00   |
| 92500 - 92999 | Classical - 12" (not used)           | 2.50   |
| 93000 - 93499 | Classical - 12" (not used)           | 3.00   |
| 93500 - 93999 | Classical - 12" (not used)           | 3.50   |
| 94000 - 94499 | Classical - 12" (not used)           | 4.00   |
| 94500 - 94999 | Classical - 12" (not used)           | 4.50   |
| 95000 - 95499 | Classical - 12" (not used)           | 5.00   |
| 95500 - 95999 | Classical - 12" (not used)           | 5.50   |
| 96000 -       | Classical - 12" (not used)           | 6.00   |
| 1 - 13        | Sample Advertising Records - 12"     | ----   |

### Lateral ("Needle-Cut") Series Assignments

| Series             | Classification                              | Price  | No. per month | Yearly est. |
|--------------------|---|--------|---------------|-------------|
| <u>Black Label</u> |   |        |               |             |
| 11000              | Standard (10")                              | \$ .75 | 6             | 75          |
| 14000              | Popular (10")                               | .75    | 15            | 180         |
| 20000              | Southern (Mountain, hill-billy, etc.) (10") | .75    | 5             | 60          |
| 23000              | Race (Negro) (10")                          | .75    | 2             | 25          |
| 26000              | Irish (10")                                 | .75    | 2             | 25          |
| 31000              | Standard & Popular (12")                    | 1.25   | 4             | 50          |

### Gold Label

|       |  |      |     |    |
|-------|--|------|-----|----|
| 40000 | Classics, concert (Album sets, etc.) (10") | 1.00 | 2   | 25 |
| 42000 | Operatics, etc. (Highest quality) (10")    | 1.50 | 2   | 25 |
| 44500 | Operatic (Double Royalty) (10")            | 2.00 | 1   | 10 |
| 44800 | Operatic (Triple Royalty) (10")            | 3.00 | 1/6 | 2  |
| 45000 | Classics, etc. (12")                       | 1.50 | 6   | 75 |
| 47000 | Operatics, etc.. (12")                     | 2.00 | 4   | 50 |
| 49500 | Operatic (Double Royalty) (12")            | 2.50 | 1   | 12 |
| 49800 | Operatic (Multiple Royalty) (12")          | 3.50 | 1/6 | 2  |

The following foreign series numbers were proposed:

|       |                    |     |
|-------|--------------------|-----|
| 85000 | German             | 10" |
| 85900 | German             | 12" |
|       | French             |     |
|       | Scandinavian       |     |
|       | Finnish            |     |
|       | Hebrew and Yiddish |     |
| 90000 | Spanish            | 10" |
| 90900 | Spanish            | 12" |
|       | Italian            |     |
|       | Bohemian           |     |
|       | Polish             |     |
|       | Russian            |     |

### Lateral Release Schedule

|             |  |            |             |
|-------------|--|------------|-------------|
| Release BS  | August Supplement                                    | July, 1929 | Ship 7/1/29 |
| Release N1  | August Supplement                                    | 8/16/29    | 7/31/29     |
| Release N2  | September Supplement                                 | 8/23/29    | 8/6/29      |
| Release N3  | September Supplement                                 | 8/30/29    | 8/13/29     |
| Release N4  | September Supplement                                 | 9/6/29     | 8/20/29     |
| Release N5  | October Supplement                                   | 9/13/29    | 8/27/29     |
| Release N6  | October Supplement                                   | 9/20/29    | 9/3/29      |
| Release N7  | October Supplement                                   | 9/27/29    | 9/10/29     |
| Release N8  | October Supplement                                   | 10/4/29    | 9/17/29     |
| Release N9  | November Supplement                                  | 10/11/29   | 9/24/29     |
| Release N10 | November Supplement                                  | 10/18/29   | 10/1/29     |
| Release N11 | November Supplement                                  | 10/25/29   | 10/8/29     |
| Release N12 | November Supplement                                  | 11/1/29    | 10/15/29    |
| Release N13 | November Supplement                                  | 11/8/29    | 10/22/29    |
| Release N14 | December Supplement                                  | 11/15/29   | 10/29/29    |
| Release N15 | December Supplement                                  | 11/22/29   | 11/5/29     |
| Release N16 | December Supplement                                  | 11/29/29   | 11/12/29    |
| Release --  | Real American Music List No. 1 (December Supplement) | 11/15/29   | 10/29/29    |



4.

Release -- German List No. 1  
(December Supplement) 11/15/29 10/29/29  
Release -- Spanish List No. 1  
( ?? Supplement) ?? ??

Shipments were to begin on the date indicated as ship. Apparently the last real shipment was that for 10/22/29 (Release N13 - see illustration), although a few pressings of later items are known to exist. These are either samples or copies that were in production at the time of discontinuance.

Concerning the Article: The Edison Recovery Act of 1929 (GRAPHIC no. 38)

It is true that it was proposed to record all Diamond Disc masters by dubbing from already existing needle cut matrices, but this never occurred before the Company discontinued the record business. In work on preparing a complete disc matrix listing (and incidentally all dubbed cylinders), I located enough additional information so that I can supply a more detailed picture.

Thursday, Aug. 15 -- Lateral cuts  
Friday, Aug. 16 -- Lateral cuts  
Monday, Aug. 19 through Friday, Aug. 30 - Lateral cuts  
Saturday, Aug. 31 through Sunday, Sept. 1 - Lateral cuts (recorded in New Haven)  
Tuesday, Sept. 3 through 5 -- Lateral cuts  
Friday, Sept. 6 -- Phil Spitalny's Music, "I May be Wrong" - lateral N1114 and vertical 19344  
Phil Spitalny's Music, "Lonely Troubadour" - lateral N1113 and vertical 19344 (number used twice?)  
Monday, Sept. 9 -- Lateral cuts  
Tuesday, Sept. 10 -- Laterals and one Lateral-Vertical session -- Edison Concert Orchestra, "Peer Gynt Suite" (Anitra's Dance & In the Hall of the Mountain King) - lateral N1124 (12") and vertical 19345.  
Edison Concert Orchestra, "Solveijg's Song" - lateral N1125 (12") and vertical 19346  
Wednesday, Sept. 11 -- no recording  
Thursday, Sept. 12 through Monday, Sept. 16 -- Lateral  
Tuesday, Sept. 17 -- B. A. Rolfe and His Orchestra, "Without a Song" - lateral N1132 & vertical 19347.  
-- remaining cuts lateral  
Wednesday, Sept. 18 -- Luigi Romanelli and His King Edward Hotel Orch., "Perhaps" - lateral N1136, vertical 19348.  
"Pretending" - lateral N1137, vertical 19349. (File card for 19349 marked "Last Recording (Direct) of Diamond Disc Masters")

(Editor's Note: Since matrix no. 19337 is the highest known issued, we can assume that any dubbed Diamond Disc masters made after September 18th just didn't make it to production before the company decided to discontinue the record business.)

It might be added that there were some dubbed Diamond Discs made during the seventeen years the discs were produced (late 1912 to October 31st, 1929). They occurred generally in the mid-Twenties. When a matrix wore out and the Company wanted to keep the record in circulation a dubbed copy was made from an already existing disc. However, they were most likely not horn-to-horn dubs (as with Blue Amberols), but physical stampings or plated transfers. A dubbed copy was indicated by using square brackets enclosing the affected portion of the matrix, take, submaster, mold number. An example of this can be found in the case of the Lucrezia Bori SONNAMBULA: Ah, non credea mirarti (No. 82289, mx. 2229, takes A & B). The majority of this issue appeared as dubs.

Experimental Diamond Disc dubs from cylinders were also prepared (see Ron Dethlefsen's note elsewhere in this issue), but none appeared commercially.

Finally, all issued Long Playing discs were horn-to-horn dubbings of standard Diamond Discs (see photo of the dubbing set-up in the last issue of the GRAPHIC), although some experimental "live" masters were cut before switching in favor of dubbing.

\* \* \* \* \*

Ray Wile's massive book, Edison Disc Recordings, lists all known Diamond Discs, Needle-Cut records, Long Playing records, specials, samples, etc. For further information regarding it, write: Edison National Historic Site, Main Street and Lakeside Avenue, West Orange, NJ 07052.

from the 1926 brochure on Edison Long Playing records.

**Edison Long Playing Records**

**E**DISON Long Playing Records open up an entirely new field in recorded music. Their incredibly minute grooves (450 per inch) permit them to carry literally miles of music, so that the music which formerly required a whole album of records is now contained complete on a single record.

Imagine what this means to the Edison owner. He is freed from having to jump up every few minutes to turn a record. For example, he may sit down to dinner and eat to the strains of dinner music, completing the meal while the same Edison record is playing.

Symphonies, entire -- not piecemeal; acts from operas; recitals of artists; concerts by famous organizations; these are only a few of the bright stars in the almost limitless expanse of possibilities now unfolded.

No vivid imagination is necessary to discover uses for Long Playing Records. Beside making the dinner hour seem like a luxurious visit to a famous hotel, they fit perfectly into the leisure hours when the family is together -- into the entertainment of the callers -- during the card game -- in fact they double the enjoyment of all leisure moments.

New releases are being brought out each month, and in a short while will build up a catalog of Long Playing Records containing all the different types of music that lives thru the years.

**Undistorted Music**

Illustrations

The following two pages are of extremely rare dealers' advance lists and order blanks for November, 1929. The first is for Needle-Cut records (Release N13, believed to be the last regular shipment); the second is for Diamond Discs -- the last fifteen records to be issued. Note that while Diamond Discs continued to be issued on a monthly basis, the laterals appeared as weekly lists. This was undoubtedly an attempt to get the hits out and before the public as quickly as possible.



# EDISON *needle* RECORDS

5.



Radio-Phonograph Division  
Thomas A. Edison, Inc., Orange, N. J.

Weekly List No. N-13  
for Nov. 8, 1929

## EDISON MUSIC LIBRARY—"Works of the Masters"

**Set No. 1** Quartet in C Major ("Das Vogel Quartet")  
Complete—\$4  
Libace  
N4B  
(Haydn, Op. 33, No. 3) Roth String Quartet  
Complete in four parts, on two 12-inch double-face  
Gold Seal records, in special Edison Music Library  
folder, as follows:

47006 Part 1: First Movement—*Allegro Moderato*  
12-in. \$2  
Nacedirge Part 2: Second Movement—*Scherzando, Allegretto*  
Third Movement—*Adagio*  
47007 Part 3: Third Movement—(concluded)  
12-in. \$2  
Nacediri Part 4: Fourth Movement—*Finale, Rondo, Presto*

Franz Joseph Haydn (1732-1809) was probably the world's greatest master of the string quartet form of composition, in which he developed a freshness and gaiety which have made his quartets the favorites of most lovers of chamber music. The Quartet in C Major—known as "Das Vogel Quartet" because of the violin "bird voices" in the second movement—is a splendid example of Haydn's best work, original in theme and melody, developed with a clarity that makes it as interesting to the amateur as to the expert, and colored throughout with a youthful cheeriness and drollery that charm away trouble and care.

This recording is worthy of the master's original, for the Roth String Quartet, of Budapest, is one of the world's greatest. Just returned from Europe, these four artists are now making their second tour of America, with constantly growing success and prestige. This is the first of a series of "Works of the Masters" which they will record exclusively for Edison.

14068 Hello, Margot!—Fox Trot with Vocal Chorus  
10-in. 75c  
Nacedice (Pascal, David) Edw. B. Marks Music Co.  
F2B Won't You Give In? (Fraulein, Pardon!)—Fox Trot  
with Vocal Chorus (Pascal, Meisel)  
Edw. B. Marks Music Co.

**B. A. Rolfe and His Lucky Strike Dance Orchestra**

The greatest dance orchestra of America, playing the two best dance tunes of Europe. These are sensational hits abroad, and are just getting started in America.

14077 Perhaps—Fox Trot with Vocal Chorus  
10-in. 75c  
Nacedick (Razaf, Denniker) Triangle Music Pub. Co., Inc.  
F2B Pretending—Fox Trot with Vocal Chorus  
(Porter, Ball, Cohen) Lewis Music. Pub. Co.

**Luigi Romanelli and His King Edward Hotel Orchestra**

Romanelli comes to us from the King Edward Hotel in Toronto, with a reputation for "packing them in" up there. Certainly he has packed a lot of smooth dance melody into these two lovely ballad fox trots.

## We're still telling "THE COCK-EYED WORLD" It's a Hit!

14066 Sergeant Flagg and Sergeant Quirt (I'll Tell  
10-in. 75c the Cock-Eyed World)  
Speciflagg Billy Murray and Walter Scanlan  
(If I Give Up the Saxophone—from "Whoopee"  
Jack Dalton)

It looks just like any other needle record—but it *sounds* like sales dynamite—and IT IS! Not for years has there been a record of such universal laugh-getting power! It's a Murray & Scanlan knock-out—made exclusively for Edison.

And now we're telling the world about it—over the air, in your window, on the printed page. The talking picture "Cock-Eyed World"—a record breaker in the picture business—is also a record booster in your business. Wherever it goes, this picture stays overtime, and builds up hilarious enthusiasm for these two fighting marines. You cash in on the enthusiasm, with a record that's sold as soon as it's heard—if the listener has 75 cents.

**Your Jobber has stock of this smashing hit. Have You?**

20009 Lay Down, Dogies (A Cowboy's Night Song)  
10-in. 75c  
Nacedid (Carson Robison)  
H2C Goin' Home (A Cowboy Song) (Robison)  
Frank Luther and His Pards

A pair of real American cowboy songs, from the starlit plains of the western range country.

20010 Dixie Way (Thompson & Guernsey, Indianapolis)  
10-in. 75c  
Nacedie Vernon Dalhart and Company  
H2B Razors In De Air (Kennedy & White)  
Adelyn Hood, Vernon Dalhart, and Company

The one and only Dalhart, homesick for Dixie. Then, in a lighter vein and with Adelyn Hood, he sings of a razor fight in Darktown, with great gusto and rare melody.

11007 Eat and Grow Thin (The Hypochondriac)  
10-in. 75c  
Nacedim (Louis Weslyn) M. Witmark & Sons  
V2B Etiquette Blues (Gayle Grubb) Bibo-Lang, Inc.  
Bob Pierce ("Old Man Sunshine")

The role of pessimist is an odd one for "Old Man Sunshine". However, there can be no doubt that he enjoys his indigestion. And if he seems somewhat more confident than competent in giving his rules for etiquette, it's easy to forgive the failings of such a delightful entertainer.

**No. N-12 DUPLICATE ORDER BLANK**—Dealer should fill out this blank in duplicate of original below, and retain for his files.

To \_\_\_\_\_ Jobber \_\_\_\_\_ Order Placed \_\_\_\_\_ 1929.

| NEW RELEASES      |       | OTHER NEEDLE RECORDS |       |          |       |          |       |          |       | PHONOGRAPHS AND RADIO SETS |          |           |
|-------------------|-------|----------------------|-------|----------|-------|----------|-------|----------|-------|----------------------------|----------|-----------|
| Cat. No.          | Quan. | Cat. No.             | Quan. | Cat. No. | Quan. | Cat. No. | Quan. | Cat. No. | Quan. | Model                      | Quantity | How Ship? |
| 11007             |       | 14066                |       |          |       |          |       |          |       | Portable Phono. P-1        |          |           |
| 14068             |       |                      |       |          |       |          |       |          |       | Portable Phono. P-2        |          |           |
| 14077             |       |                      |       |          |       |          |       |          |       | Radio R-1                  |          |           |
| 20009             |       |                      |       |          |       |          |       |          |       | Radio R-2                  |          |           |
| 20010             |       |                      |       |          |       |          |       |          |       | Combination C-2            |          |           |
| Library Set No. 1 |       |                      |       |          |       |          |       |          |       | LIGHT-O-MATIC MODELS       |          |           |
|                   |       |                      |       |          |       |          |       |          |       | Radio R-4                  |          |           |
|                   |       |                      |       |          |       |          |       |          |       | Radio R-5                  |          |           |
|                   |       |                      |       |          |       |          |       |          |       | Combination C-4            |          |           |

**NOTICE:**—If you haven't yet placed your standing order for Edison Needle Records, use this form to order at least one of each new release:

☐ Standing Order for \_\_\_\_\_ each of all new Edison Needle Records released hereafter, to be shipped as soon as released.  
(If different quantities of different classes of records are wanted, show quantities below:)

\_\_\_\_\_ each 10-inch Standard Record (11000 Series) @ 75c. \_\_\_\_\_ each 10-inch "Favorite Tune" Record (20000 Series) @ 75c.  
\_\_\_\_\_ each 10-inch Popular Record (14000 Series) @ 75c. \_\_\_\_\_ each Gold Seal Record (40000 to 49000 Series) @ \$1., \$1.50, \$2.  
\_\_\_\_\_ each 12-inch Popular-Standard Record (33000 Series) @ \$1.25.



# Advance List of EDISON DIAMOND DISC RECORD Releases



Radio-Phonograph Division  
Thomas A. Edison, Inc., Orange, N. J.

List No. 134  
for Nov. 1, 1929

## CONCERT, OPERATIC AND STANDARD RECORDS

|                                  |   |  |                                  |  |   |
|----------------------------------|---|--|----------------------------------|--|---|
| 82358<br>\$2.00-2N<br>Eikeklaars | Meditation from "Thais"<br>(Massenet)<br>Liebesleid (Love's Sorrow)<br>(Kreisler) Violin  | Albert Spalding<br>Andre Benoist at the<br>Piano | 52630<br>\$1.00-2N<br>Eigennamen | On The Farm—March<br>(Goldman)<br>Chinese Wedding Procession<br>(Hosmer)   | The Goldman Band<br>(Edwin Franko Goldman,<br>Director) |
| 82359<br>\$2.00-5V<br>Eikekloof  | La Traviata—Di Provenza il mar<br>(Verdi)<br>Un Ballo in Maschera (Masked<br>Ball)—Eri tu che macchiavi<br>quell' anima (Verdi)<br>Baritone in Italian    | Mario Basiola                                    | 52651<br>\$1.00-3V<br>Eikebald   | Oh! Susanna (Stephen Foster)<br>Honey, I'se A-waitin' Jes'<br>fo' Yo' (De Leath)   | Vaughn De Leath<br>(The Radio Girl)                     |
| 82360<br>\$2.00-5V<br>Eikekloof  | Faust—Dio Possente (Even<br>Bravest Heart) (Gounod)<br>Rigoletto—Cortigiani, vil razza<br>dannata (Vile race of courtiers)<br>(Verdi) Baritone in Italian | Mario Basiola                                    | 80906<br>\$1.50-4N<br>Eikekraas  | Elegie (Massenet)<br>Short Story (Gershwin, Dushkin)<br>Violin   | Erna Rubinstein<br>Josef Adler<br>at the Piano          |
| 52633<br>\$1.00-3V<br>Eikeboom   | On the Beautiful Blue Danube—<br>Waltz Song (Strauss)<br>Indian Love Call—from "Rose-<br>Marie" (Harbach, Hammerstein,<br>Friml) Soprano with Orchestra   | Olive Palmer                                     | 80907<br>\$1.50-4N<br>Eikekroon  | Praeludium und Allegro<br>(Pugnani, Kreisler)<br>Spanish Dance No. 3<br>(Romanzo Andaluza) (Pablo de<br>Sarasate, Op. 22) Violin | Erna Rubinstein<br>Josef Adler<br>at the Piano          |

## POPULAR DANCE, VOCAL AND INSTRUMENTAL RECORDS

|                                  |   |   |                                 |  |  |
|----------------------------------|---|---|---------------------------------|--|--|
| 52638<br>\$1.00-2F<br>Eigennutz  | Song of the Blues—Fox Trot,<br>with Singing by Phil Dewey<br>Broken Idol—Fox Trot                       | California Ramblers                           | 52649<br>\$1.00-2F<br>Eigilwich | I'm the Medicine Man For the<br>Blues—Fox Trot from the Pho-<br>toplay "Is Everybody Happy?"<br>Campus Rush—Fox Trot       | Campus Cut-Ups   |
| 52643<br>\$1.00-3V<br>Eigensinn  | Smiling Irish Eyes—from the Photoplay "Smiling<br>Irish Eyes" Tenor<br>Believe Me, That's Love—Baritone | Walter Scanlan<br>Ernest Hare                 | 52646<br>\$1.00-3V<br>Eigenwelt | West End Blues<br>(Clarence Williams,<br>Joe Oliver)<br>Have You Ever Felt<br>That Way?<br>(Castleton, Williams)           | Eva Taylor<br>"Queen of the Moaners"<br>Clarence Williams at the Piano |
| 52648<br>\$1.00-3V<br>Eigilbert  | Beautiful Kahana (Montano, King)<br>Palolo—Hula (King)<br>Vocal and Instrumental                        | Mid-Pacific<br>Hawaiians                      | 52650<br>\$1.00-3V<br>Eihaut    | Blue Yodel No. 4<br>She's Old and Bent (But She<br>Just Keeps Hoofin' Along)<br>Novelty Singing, with Violin<br>and Guitar | Frankie Marvin   |
| 52647<br>\$1.00-2N<br>Eigenville | Trainin' the Fingers (Reser)<br>Jade (Reser)  | Harry Reser<br>Russel Carlson<br>at the Piano |                                 |  |  |

These are "Hill and Dale" records, for playing only on Edison Diamond Disc Phonographs.

NO. 134 DUPLICATE ORDER BLANK—Dealer should fill out this blank in duplicate of Original below, and retain for his files.

To: \_\_\_\_\_ Jobber \_\_\_\_\_ Date \_\_\_\_\_ 1929.

| NEW RELEASES  |          |               |          | OTHER RECORDS |          | PHONOGRAPHS       |          |           |
|---------------|----------|---------------|----------|---------------|----------|-------------------|----------|-----------|
| Catalogue No. | Quantity | Catalogue No. | Quantity | Catalogue No. | Quantity | Model             | Quantity | How Ship? |
| 52630         |          | 52650         |          |               |          | Schubert Edisonc  |          |           |
| 52633         |          | 52651         |          |               |          | Beethoven Edisonc |          |           |
| 52638         |          | 80906         |          |               |          | Portable P-1      |          |           |
| 52643         |          | 80907         |          |               |          | Portable P-2      |          |           |
| 52646         |          | 82358         |          |               |          | Radio R-1         |          |           |
| 52647         |          | 82359         |          |               |          | Radio R-2         |          |           |
| 52648         |          | 82360         |          |               |          | Combination C-2   |          |           |
| 52649         |          |               |          |               |          | Radio R-4         |          |           |
|               |          |               |          |               |          | Radio R-5         |          |           |
|               |          |               |          |               |          | Combination C-4   |          |           |



## "THE NEW VOICE OF THE SKIES"



**Model C-2**  
**Radio with Electric Phonograph**

*Completely electrified. Contains, in addition to the Edison Radio, an Edison electrically amplified phonograph, electrically driven. Has the only electric pickup that plays all makes of records, both hill and dale and needle makes. Price including Dynamic Speaker, less tubes: \$495. Other models \$260. to \$1,100.*

### The EDISON RADIO

#### and RADIO-PHONOGRAPH COMBINATIONS

The Edison Radio, sensation of the radio world, is advanced, electrically correct, and beautifully encased as befits its scientific excellence. It is super-selective for local work, yet at the turn of a switch it becomes an astonishing distance-getter. . . . But the outstanding feature of the Edison Radio is the lifelike quality of its rich and mellow reproduction. You must hear it to appreciate that it is indeed the radio you have always looked for.

Edison radios and radio-phonograph combinations were advertised in the December, 1928 Diamond Disc record supplement. Note that the phonograph was capable of playing both types of records, even though Edison "Needle Type" Records were more than six months away. (Illustration courtesy of Ron Dethlefsen)

## Have You Worn an Edison Lately?



A beautiful, bright yellow Haynes 100% cotton "Beefy-T" t-shirt with 1905 Edison drawing in bold black.

Sizes: S (34-36), M (38-40), L (42-44), XL (46-48). Keep in mind that cotton will shrink, so shirt may seem a bit large before washing.



\$6.50 each / 2 for \$12.50 / 3 for \$18.00

Shirts are printed in Vermont by professional screeners who use only the finest materials.

Prices include postage.

The New Amberola Phonograph Co.  
37 Caledonia St. St. Johnsbury, VT 05819

### CATALOGUE REPRINTS

"List of the Famous Columbia Records", June, 1897. An exact reprint of an extremely rare 12-page catalogue of early brown wax records. Pages measure 6½ by 9 inches. Invaluable reference for the cylinder collector and record historian. Printed on durable paper. 75¢ plus 20¢ postage

Emerson Records, 1917. A faithful reproduction of the first catalogue of Emerson seven-inch records. Of special interest are three pages of information about Victor H. Emerson, the company, and the Emerson pricing philosophy, making "Music for All" their motto. Several illustrations of Emerson artists (though some are dark as in the original) and printed on paper superior to the original. 24 pages. 90¢ plus 20¢ postage. Order both catalogues for \$1.75 postpaid. New Amberola Phono. Co.



I am sure that most collectors, regardless of their field, can recall special persons in their past who encouraged or inspired them in their endeavors. Without their encouragement and support, the collector's interest would soon wane and eventually be diverted to other fields. In my case there were two such people: my mother and my grandmother. While it was my mother who developed my sense of music appreciation, who tried to get me to take better care of my collection, who guided early cataloging and research projects, and who was really responsible for much of the early growth of my collection, it was my grandmother who turned me into a collector.

My grandmother had no use for jazz, Bing Crosby, or just about anything else written, sung, or played in the modern vein—her musical tastes were pretty well formed by the turn of the century. She liked the music of Victor Herbert, heart songs such as "Love's Old Sweet Song" and "Silver Threads Among the Gold," and musicals like "The Student Prince" and "The Sound of Music."

My earliest recollection of her influence goes back to when I was about five years old. "I've brought you a present, Martin," she said, handing me my first one-sided record. I'm sure I was the only kid in town who alternated Alma Gluck's "My Bonnie Lies Over the Ocean" with the usual kiddie fare of the day!

A few years later, after my grandfather had died and she was moving into a smaller home, I received the family Diamond Disc phonograph and recordings (including "Golden Days" from "The Student Prince"! ). Shortly afterwards came the Graphophone her brother had bought around 1905, including the handful of 8" Victor records my grandmother had contributed to the collection (she recalled working in Bennington as a teenager and buying the 35¢ Victors to take home as presents on her weekend visits).

For my tenth birthday, she really went out on a limb: she bought an Edison Standard Phonograph with small horn and a half-dozen records for the outrageous sum of ten dollars. I'm sure my parents questioned her judgment for spending that kind of money on what would surely prove to be a passing fad, but the "damage" had already been done.

As the years went by, she continued to add to my collection. One time she took me on a shopping spree—she let me pick out two dollars' worth of Blue Amberols in a shop that was charging 10¢ apiece. Later in the day she helped me smuggle them past my parents and into the bedroom where we spent the afternoon trying to play them. (Eventually I discovered the difference between 2 and 4 minute!) When most grandmothers would bring candy or a comic book on a hospital visit, mine brought me Nellie Melba records. She was constantly canvassing her friends for possible treasures. There were 78's from the Swifts, another Diamond Disc machine and records from the Langes, brown and black wax cylinders from another friend, an occasional Grafonola, and so on. In more recent years, as my collection far outgrew her wildest expectations, I think she wondered if she had created some sort of sorcerer's apprentice effect! But she continued to put the word out and turn things up for me.

Technically, perhaps, my grandmother's influence made me just an accumulator rather than a collector during those early years. I know I bought a lot of things indiscriminately much to everyone's bewilderment. But it was her contribution that made me appreciate and enjoy the type of music that she enjoyed (even though this would eventually expand to include much of what she hated). For all the enjoyment found in a Jelly-Roll Morton tune or a Schubert art song, I still play the Alma Glucks and Henry Burrs. Secondly, she helped me to put my collection into proper historic

perspective, and she instilled a sense of value in what I was acquiring. I can still recall her saying "Some-day these will be worth something," the day we bought those ten cent cylinders (I think she envisioned them going up to as much as half a dollar!). Finally, I soon learned the enjoyment to be derived from building and adding onto the base—the "joy of collecting."

On November 23rd, my remarkable and influential grandmother passed away at the age of 93. Nana was the envy of all who knew her, as she continued to maintain her own apartment until shortly before her death. She never complained when her health wasn't good, she continued to be active in many ways, and she never lost her sense of humor. While I realize that reading about someone else's grandmother is of little interest to most readers, you should at least be aware that without her early influence there would be no GRAPHIC today... I would probably be spending this weekend ice fishing with my brother!

-- Martin

## CLUB & SOCIETY NEWS

The Association for Recorded Sound Collections (ARSC) will hold its annual convention from April 7 through 9 as the guest of the Country Music Foundation in Nashville. A wide variety of speakers and topics has been included on this year's agenda, but GRAPHIC readers may be especially interested to know that Mike Biel will be presenting a talk on "The Rayediphonic Broadcast Recordings of the Thomas A. Edison Company." His presentation will be illustrated by some of the actual recordings made by the Edison company, including the first public hearing of the only known recording of a live broadcast by Billy Murray.

Membership in ARSC is not necessary in order to attend their annual convention. A complete schedule of events and registration information will be sent to anyone who requests it from Danny Hatcher, Country Music Foundation, 4 Music Square East, Nashville, TN 37203.

\* \* \* \*

The New England Society for the Preservation of Recorded Sound has not scheduled meetings during the winter months due to the uncertainties of living conditions. As the weather improves, we look forward to getting together again in the northern New England area. Readers who would like to be advised of future N.E.S.P. R.S. meetings are asked to get in touch with the GRAPHIC editor.

\* \* \* \*

The Vintage Radio and Phonograph Society continues to hold interesting events and to publish The Reproducer six times a year. George Potter, newsletter editor, reported that the society's annual convention and auction was one of the most successful ever. For details regarding membership and The Reproducer, write to Vintage Radio and Phonograph Society, Inc., P. O. Box 5345, Irving, TX 75062.

\* \* \* \*

Club and society secretaries: May we have information of your group's activities for inclusion in this column?



The phonograph has recorded numerous musicians throughout the past eighty years; however, one of the more colorful and flamboyant organists to record for RCA Victor was certainly S. Archer Gibson. He gave up the standardized church and recital positions to devote himself to a more creative and financially rewarding career in designing and playing the instruments in the homes of people such as Andrew Carnegie, John D. Rockefeller, Henry Clay Frick, and Charles M. Schwab.

Charles O'Connell, the artists and repertoire director at Victor, approached Gibson in 1929 for a series of organ recordings. Six recording sessions were completed with a two year period utilized in the final project. Two resident instruments were selected for the ambitious project.

The first three recording sessions were made on the four manual, 120 rank AEolian organ, originally installed in the 110 room mansion of Charles M. Schwab, 73rd Street at Riverside Drive, New York. The instrument was housed in a specially built Italian Renaissance marble chapel complete with 40 foot ceilings, rare statues and paintings, two organ consoles controlling two instruments, and massive stain glass windows. The 32 foot Open Diapason rank was exposed in front of the large rose stained glass window. The mansion was torn down in 1957 and a large parking lot now stands on the old site.

The last three sessions were completed on April 2, 3, and 4, 1935. The instrument was Gibson's own three manual, 65 rank AEolian organ, installed in his own apartment building at 257 W. 86th Street, New York. The organist used this instrument in many of his broadcasts for CBS and NBC. The artist donated the organ to a Catholic seminary in Baltimore, Maryland, before his death in 1952.

The choice of recorded repertoire would certainly appeal to any funeral director and his profession; how-



ever, Gibson did indeed play this type of composition at his private recitals. The playing on recordings reflects a grand style of orchestral playing with emphasis for the dramatic in large sweeping phrases, an abundance of tremulants, massive string sound, vox humanae, rubato, the grand pause, the "third" manual voice (this is achieved by using the thumb to play the solo melody and using the remainder of the fingers to embellish the accompaniments). Gibson had large hands and could stretch two octaves on the manuals.

The discography lists all published and unpublished recordings of S. Archer Gibson by matrix number, title of composition, recording date, and Victor catalogue number. All selections are 12 inch recordings unless noted.

Special credit is given to RCA Victor, Brian Rust, and the late Dr. Virgil Fox in providing the much needed material for this belated article. In 1973, Dr. Fox shared many recollections regarding the Schwab residence, the AEolian instruments, and S. Archer Gibson's unique personality and playing style.

#### Victor and RCA Victor Recordings of S. Archer Gibson, Organist

##### Recorded at Charles M. Schwab's Residence, New York

|       |  |         |          |
|-------|--|---------|----------|
| 51857 | Largo (from Handel's "Xerxes") (transcription by Gibson) | 6-25-29 | 35972    |
| 51858 | Prelude in C Minor (Chopin, Op. 26, No. 20)              | 6-25-29 | 35972    |
| 51859 | Old Irish Air (Danny Boy)                                | 7-1-29  | 35999    |
| 51860 | The Old Refrain (Kreisler)                               | 7-1-29  | 36019    |
| 51861 | To a Wild Rose (MacDowell)                               | 7-2-29  | unissued |
| 51862 | The Rosary (Nevin)                                       | 7-2-29  | unissued |
| 51863 | The Bells of St. Mary's (Furber-Adams)                   | 7-2-29  | 35999    |
| 51864 | A Perfect Day (Bond)                                     | 7-2-29  | 36019    |
| 51865 | Ah, Sweet Mystery of Life (Herbert)                      | 7-2-29  | unissued |
| 51866 | From the Land of the Sky Blue Water (Cadman)             | 7-2-29  | unissued |
| 51867 | Waltz in A Flat (Brahms)                                 | 7-2-29  | unissued |
| 51868 | Just a-Wearyin' for You (Bond)                           | 7-2-29  | unissued |

##### Recorded at 257 W. 86th Street, New York

|       |  |        |             |
|-------|--|--------|-------------|
| 89248 | 'Neath Death's Shadow (Bach) (Prelude to Cantata for Third Sunday in Lent) | 4-2-35 | 25095 (10") |
| 89249 | Canto Amoroso (Sanmartini)   | 4-2-35 | 25312 (10") |
| 89250 | I Cry to Thee, O Lord, Jesus Christ (Bach)                                 | 4-2-35 | 25092 (10") |
| 89251 | Valsette (Borowski)  | 4-2-35 | unissued    |
| 89252 | Consolation (Mendelssohn)  | 4-3-35 | 36222       |
| 89253 | Minuet (from Handel's Berenice)  | 4-3-35 | 25312 (10") |
| 89254 | Panis Angelicus (Franck)   | 4-3-35 | 36176       |
| 89255 | Prelude in E Flat (Well Tempered Clavier) (Bach)                           | 4-3-35 | 36176       |
| 89256 | Out of the Depths I Cry to Thee (Bach) - Part 1                            | 4-3-35 | 36165, D-8* |
| 89257 | " " " " " " " " - Part 2   | 4-3-35 | 36165       |
| 89258 | Traume (Wagner)  | 4-4-35 | 36166       |
| 89259 | Evening Song (Schumann)  | 4-4-35 | 36166       |
| 89260 | At Rest (Nevin)  | 4-4-35 | 25018 (10") |
| 89261 | Beautiful Dreamer (Foster)   | 4-4-35 | 25018 (10") |
| 89262 | Abide with Me (Monk)   | 4-4-35 | 36222       |

\* Victor D-8 was a special complimentary pressing and included part 1 only. The reverse is of Lily Pons singing "Lo, Here the Gentle Lark."



## national music lovers

In lieu of a regular N.M.L. instalment, Dave once again asks readers to turn to their collections to see if some of those stubborn blanks can get filled in. Please assist if you can!

Information is needed for the following numbers, as current data is either incomplete or just plain missing. Any information is desired, although we would appreciate complete "off the record" data, including master and take numbers, plus series notation (such as Operatic Series, Irish Series, etc.).

1121, 1148, 1149, 1151, 1174, 1178, 1180, 1181, 1184, 1187, 1188, 1192, 1197, 1198, 1199, 1200, 1201, 1202, 1203, 1205, 1206, 1207, 1209, 1211, 1213, 1214, 1219, and the following New Phonics: 1219, 1222, 1224, 1225, 1227, 1228, 1235, 1236, 1243, 1244, 1245, 1246, 1247, 1249 and upwards.

We are lacking master number data for the following N.M.L.s. Full information is appreciated:

1023, 1051, 1053, 1054, 1056, 1059, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1086, 1087, 1097, 1098, 1099, 1102, 1104, 1106, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1123, 1152, 1153, 1159, 1162, 1164, 1173, 1178, 1180, 1184, 1189, 1192, 1195, and New Phonic 1239.

The following titles have not yet been traced to their original source. The number after the title indicates the matrix number found on N.M.L. (except in rare instances when it is believed to be a catalogue number). If you're able to trace any of these to their original source, please furnish label, artist name, release number, etc. Thanks!

Adeste Fidelis (instrumental quartet)(4515)  
Aida - "Celeste Aida" (tenor)(203)  
Aloha Oe (tenor solo with Hawaiian guitars)(20130)  
Always (male vocal)(3815)  
Annie Laurie (female vocal)(114)  
Anvil Chorus (male quartet)(205)  
Arabian Nights Medley (orchestra)(20118)  
Auld Lang Syne (male vocal)(102 or 105)  
Blue Danube Waltz (orchestra)(1006)  
Carolina Mammy (orchestra)(1834)  
Charleston Lady (orchestra)(3703)  
Charleston Love (orchestra)(3768 or 3763)  
Charleston with Me (orchestra)(3781)  
Charleston Your Blues Away (orchestra)(3688)  
Collegiate (duet)(6087)  
Days (male vocal)(3455)  
Dimples (orchestra)(3460)  
Do-Do-Do (orchestra)(31050)  
Do That Charleston, Dinah (orchestra)(3649)  
Down by the Winegar Woiks (male vocal)(3777)  
A Dream (male vocal)(18047)  
Farewell Aloha (orchestra)(2640)  
Goodbye Aloha (orchestra)(31066) ??  
Hallelujah (orchestra)(154 or 31154)  
Hello Aloha, How Are You (orchestra)(3885)  
Hilo Hula (Hawaiian guitars)(42007)  
Home, Sweet Home (female vocal)(112)  
How Can a Girl Like You Love Me (orchestra)(31174)  
I Dreamt I Dwelt in Marble Halls (female vocal)(209)  
I'll Make You Answer Yes (orchestra)(3958)  
I'm On My Way Home (orchestra)(3976)  
I Never See Maggie Alone (male vocal & uke)(31043)  
In the Gloaming (male quartet)(107)  
It's Up to You (orchestra)(31057)  
I've Been Waiting for You (orchestra)(31162)  
I Wish't I Was in Peoria (orchestra)(3768)  
Just a Bird's Eye View of My Old Kentucky Home (orchestra)(3969)  
Kathleen Mavourneen (male vocal)(101)

Keep Your Kisses (orchestra)(3903)  
Lakme - Bell Song (soprano)(7103)  
Last Rose of Summer (female vocal)(111)  
Limerick Selections (mx. 3001 and 3002)  
Lindbergh (the Eagle of the U.S.A.)(male vocal)  
(150 or 31150)

A Little Squeeze (orchestra)(3902)  
Love's Old Sweet Song (male quartet)(108)  
Lullaby from "Erminie" (female vocal)(103)  
March of the Toys (orch)(1579 - from Plaza circa 1928)  
Martha - "M'appari" (tenor)(202)  
Maybe Mil (male vocal)(3935)  
Me and My Shadow (orchestra)(7207)  
Merry Widow Waltz (orchestra)(954)  
Me Too (duet)(3939)  
Mikado - Medley (mixed quartet)(212)  
Molly Brannigan (male vocal)(41752)  
My Girl from Old Bermuda Isle (duet)(3783)  
My Heart at Thy Sweet Voice (female vocal)(204)  
Me Melancholy Baby (male vocal)(7658)  
My New Gal (orchestra)(2637)(possibly from Cameo?)  
My Ohio Home (orchestra)(1307 - from Plaza circa 1928)  
My Old Kentucky Home (mixed quartet)(110)  
National Charleston (orchestra)(3590)  
National Emblem March (band)(18102A & 23001B)\*  
Nice and Pretty (orchestra)(3791)  
Old Black Joe (male quartet)(106)  
Old Folks at Home (female vocal)(113)  
One Sweetly Solemn Thought (female vocal)(41991)  
Pan Americana (orchestra)(1577 - from Plaza circa 1928)  
Pinafore Medley (mixed quartet)(211)  
Rigoletto - "La donna e mobile" (tenor)(201)  
Rigoletto Quartette (mixed quartet)(208)  
Schubert's Serenade (instrumental trio)(41950)  
Shine (male vocal)(5512)  
Silver Threads Among the Gold (male vocal)(41642)  
Sing Me to Sleep (male vocal)(17100)  
Sleep, Baby, Sleep (yodel)(42001)  
So Blue (Orchestra)(112 or 31112)  
Soldiers' Chorus from Faust (male quartet)(206)  
Stop Your Crying (orchestra)(31054)  
Sun Kist Rose (orchestra)(1438A)\*  
Sunset Dreams (orchestra)(31173)  
Swingin' Down the Lane (orchestra)(1440B)\*  
Take in the Sun, Hang Out the Moon (orchestra)(31002)  
Take it from Me (orchestra)(3982)  
Tales of Hoffman - Barcarolle (duet)(210)  
Tango Medley (orchestra)(20154)  
There is No Tomorrow (orch.)(1471 - from Plaza circa 1928)  
There's Everything Nice About You (orch.)(31063) 1928)  
Together (male vocal)(7765)  
Tonight's My Night with Baby (male vocal)(3880)  
Wait Till the Sun Shines Again (male vocal)(3749)  
What a Wonderful Wedding It will Be (orch.)(1386 -  
from Plaza?)  
When I First Met Mary (male quartet)(31089)  
Will We Ever Meet Again (orch.)(1328 - from Plaza?)  
Yankee Rose (orchestra)(31066) ??  
Yes Sir, That's My Baby (duet)(6099)  
You're a Real Sweetheart (orch.)(1644 - Plaza circa 1928)

\* - Possibly indicates a catalogue number.

Many of the ERL numbers in the upper 3000's may eventually trace to Emerson, Bell, Clover or the Grey Gull family. However, in cases where non-copyright tunes are involved, the titles may vary from those on NML - so it's necessary to compare matrix numbers very carefully!

Also, it's interesting to note that although the purple label "Operatic Song Series" is by far the most common of all NML series, a great many of the sides still remain untraced. C'mon, you classical and opera buffs!

A final note: mx. 3885, "Hello, Aloha" on NML 1156-B may be the same as mx. 43069 as seen on Emerson 3034.

Please send any and all National Music Lovers and New Phonic data to: Dave Cotter, 130 Surfside Avenue, Santa Cruz, CA 95060.



# Uncle Josh Gets Personal!

In his book Cal Stewart: Your Uncle Josh, Randy McNutt told how Stewart was frequently engaged by Columbia dealers to demonstrate how records were made. Many times he would spend an entire morning or afternoon making personalized Uncle Josh records which were then given to the customers. Through great perseverance, Cal Stewart enthusiast John Petty located one of these personal recordings, the text of which follows:

"Uncle Josh Weathersby and the Phonograph," by Mr. Cal Stewart, made especially for Mr. Art R. Festus (laugh).

Well sir, t'other night I don't 'spose I was ever more sot back in my life than I was when I went down to Art R. Festus' house. Well sir, Art he's got a lotta that phonograph machines and the darn things what they put on 'em, records, I think they call 'em. Well sir, he's got more of 'em you could shake a stick at, he's a sorta crank on the subject, I guess. Well, I went down to Art's house and he brought out a darn machine and put a little cannon on the end of it and started it to going; by gosh, I like ta jumped clear outa my boots (laugh).

Well sir, that darn thing just done ever thing. I remember one feller come outen the machine and sung a little song, sumpen about waltzing around agin. Near as I can remember it went sumpen like this.

Hiram J. Crawthy and his gal, Samantha  
Went down to the Pike County Fair,  
And Hiram said, "Honey, now I've got some money,  
We'll take in most everything there."  
Arrived on the ground, many strange things  
they found,  
Including a new-fangled swing.  
And Hiram said, "Gee, now here goes you and me."  
And truly Samantha did sing,  
"Oh take me around again, Hiram,  
Around, around, around.  
I love for to ride in that flying machine,  
Oh many feet over the ground.  
That flying machine, it is to me a charm;  
I wish that we had one right down on the farm.  
Take me around again, Hiram,  
Around, around, around." (laugh)

Well sir, that was the doggondest thing. Then 'nother feller come out and told a story or sumpen or other. Said one time when he was a boy down home, he went down to the river and he went to fish-ing and he went to fish and fish and fish, till finally he caught a fish and laid it out on the bank and while he was fishin' for another one, darn if that dern fish didn't get up and walk up and say, "Howdy-do," and say first one thing...

At this point, the groove reaches the very end and runs off the cylinder. In spite of his experience of making records, Stewart evidently neglected to keep an eye on the record he was making, and we'll never know the conclusion of Uncle Josh's fish story.

## HERE & THERE

Freeman Gosden, half of the comedy and singing team of Correll and Gosden, passed away on December 10 at the age of 83. Some of the Victor records the duo made in Chicago during the latter 20's were of popular songs of the day, while others were of a blackface comedy routine

known as "Sam 'n' Henry." In 1928, legal complications forced them to change the name of the act...and the legendary team on "Amos 'n' Andy" was born. //

Congratulations go out to Ben Tongue whose great discovery was reported in a recent issue of Antique Phonograph Monthly. Ben located an original Edison dealer bulletin at the Edison National Historic Site which finally and authoritatively answers the time-old question: What do those red stars on some Edison records mean? It seems the red star was a means of marking records which the factory felt would be poor sellers, thereby advising dealers to order them with caution. In addition, the red star also indicated records which could not be returned to the factory. After all, the dealer had already been warned they wouldn't sell!

On Sunday, February 6, we listened to a wonderful tribute in honor of Eubie Blake's 100th birthday the following day. We have just learned of Eubie's sudden death less than a week later and are saddened that this grand old gentleman is not able to enjoy his 101st year and the international attention the event has brought him. Those of us who were able to attend the centennial anniversary of the phonograph at West Orange in 1977 will never forget Eubie's appearance at the occasion.



Eubie Blake signs an autograph for Leah Burt of the Edison National Historic Site. The event was the August 12, 1977 Centennial of the Phonograph at "Glenmont," Edison's home. (Steve Ramm Photo)

Bob Morritt's Carson Robison discography and the popular "Off the Record" column will reappear in the next issue.



An empty mailbox will be your fate if you forget to notify us of any change in your address!



## IN REVIEW

### The Illustrated History of Phonographs, by Daniel Marty

As its title suggests, this is basically an illustrated history - but what illustrations! It is unquestionably the most lavish book I have ever seen on old phonographs. Without exception, the photographs are extremely clear and detailed. Many are in full color, frequently taking a full page.

Daniel Marty is a French collector, so, naturally, a great emphasis is placed on the European scene; but there is a good balance of the pioneer American companies as well. Beginning with the tinfoil phonograph, Marty gives us some fine close-ups of a couple of different models. Following the first chapters on the history of the phonograph's invention, the book is divided into sections devoted to various aspects of the industry. For example, there is the Graphophone and Columbia, followed by Berliner, Victor and the European branches, followed by Edison, and so forth. But again, the photographs are the strongest attraction. There are disc and cylinders Pathés, Columbias, Zonophones, Gramophones, a Lioret, and many, many other makes and models in full color (not to mention several more of each type in black and white). The photography is so life-like that they seem to jump off the pages at the reader! The final chapters are devoted to novelties and specialty items such as needle tins, cylinder boxes, picture records, and special purpose phonographs (how about a 1930 Peter Pan portable clock-phonograph which could be set to wake you up with a snappy fox trot?).

The author has also included many rare and unusual machines. Among these is a beautiful Bettini key-wind cylinder machine which has a facsimile of the maker's signature on the front (in addition to one of the ugliest horns in the entire book!); a Pathé disc machine which plays one record with two tone arms; a cafe table containing a coin-operated cylinder mechanism and choice of twelve selections; a stack of books which opens to reveal a Paillard phonograph; then there's the statuettes of Buddha and Confucius which are actually phonographs in disguise! (The interior of the statuettes formed the amplifying chambers.)

The bulk of the book concentrates on the pre-1910 period, though there are several exceptions. Without attempting to do so, the author makes us well aware of the far more interesting and diverse styles of machines being offered in Europe during this period. Incidentally, I was interested to learn that the typical black and brass horn, so common on American machines, is seldom seen in Europe.

While the text is informative, it is not very in depth and is not without errors. Columbia, for example, did not manufacture Indestructible cylinders as stated, but merely distributed them under their name. A Girard cylinder phonograph is described as having a Gramophone reproducer when, surely, Marty means Graphophone. Again he errs when he states that Edison business machines were made up until 1929. But the errors are slight and shouldn't interfere with the overall enjoyment to be had from his book.

The Illustrated History of Phonographs is printed on very heavy semi-glossy paper; there are nearly 200 pages measuring 10 by 11 3/4". The book says "quality" throughout and, consequently, comes with the rather healthy pricetag of \$56.50. It is printed in Italy but

imported and distributed in this country by Editions Vilo of New York. It can be special ordered through most bookstores, or can be obtained postpaid from Allen Koenigsberg at APM, 502 East 17th Street, Brooklyn, NY 11226. (By ordering through Allen, you'll avoid paying sales tax, and you'll receive his Eva-Tone record "The Century of Sound" because your order is over \$50.)

### DUBBED BLUE AMBEROLS RECONSIDERED

We regret that the photographs accompanying Ron Dethlefsen's article in the last issue didn't reproduce more clearly. Much of the detail of the dubbing apparatus was still apparent, though not as sharp as in the original. In the original photo of the testing room, Ron was actually able to read part of the number on one of the canisters with the aid of a magnifying glass. He says that the square label on the canister in front of the shaving machine is possibly 50424-A.

Regarding the first electrically dubbed Blue Amberol Record, there was some slight confusion that Ron wishes to clear up. No. 5650 ("Happy Days and Lonely Nights") was the lowest numbered electrical dub, although no. 5653 ("The Bum Song - No. 2") was actually recorded first. Which was "first" is all in how you look at it.

As a postscript to his article, Ron sends us a page from the dubbing logs showing that the reverse process was also experimented with. In this case, a cylinder of Sarah Bernhardt was transferred to disc! It is intriguing to speculate about this and other old wax Amberols which may have been pressed as Blues for experimental purposes.

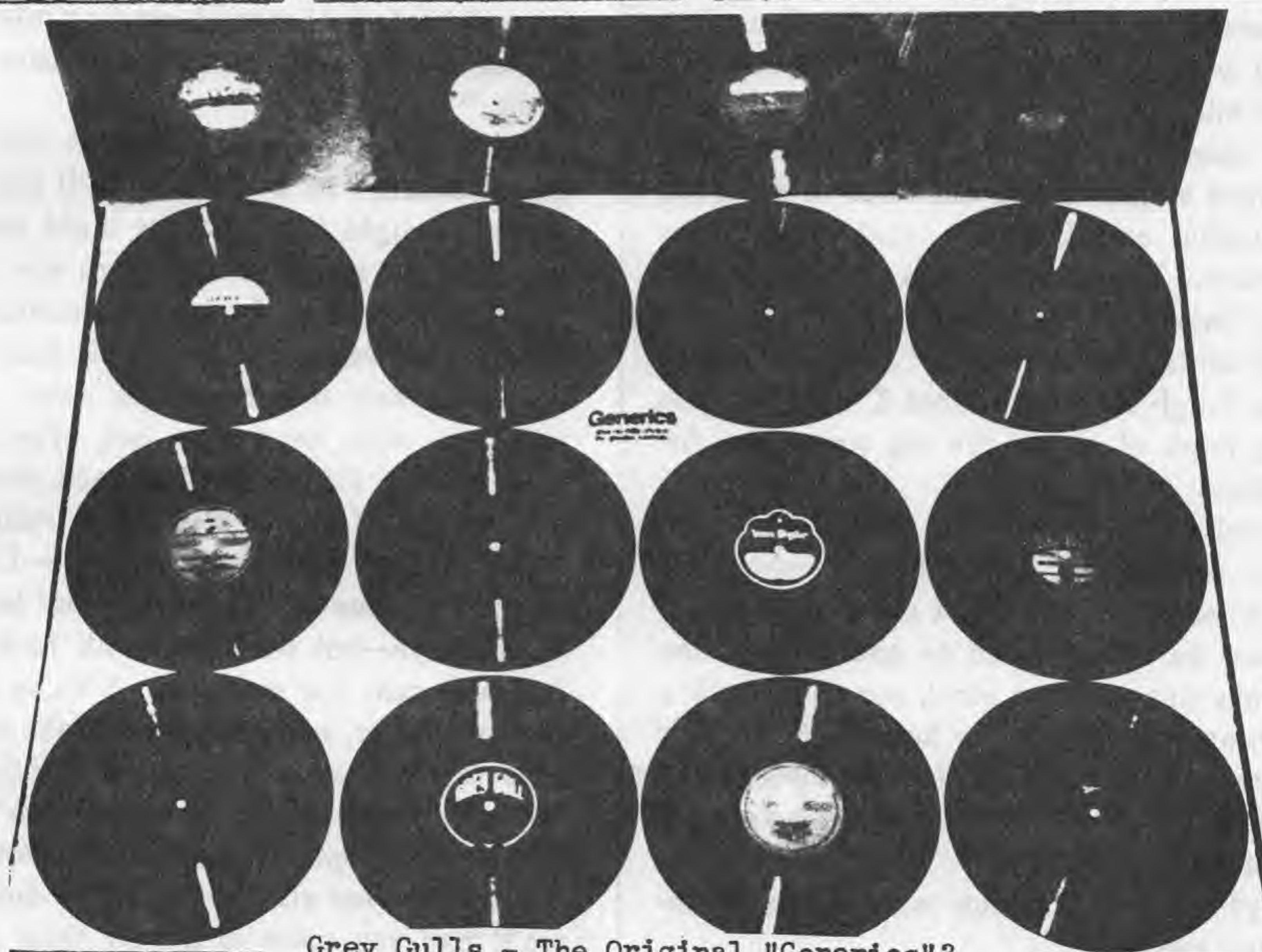
FEB. 12, 1916

EXPERIMENT FOR W. H. MILLER.  
DUB FROM CYLINDER TO DISC.  
CLY. RECORD OF MME. BERNHARDT. \*35007-1  
"L'AIGLON LA PLAINE DE WAERAM"  
HORN 13 CYL. 20 DISC.  
RECORDER NO. 4.  
BLUE AM. SPEAKER NO. A 11776.  
INSERT - LIMIT.  
DISC MASTER DELIVERED TO MR. MOSS  
2/14/16

W. H. Miller was Edison's #1 recording expert. Since a Blue Amberol speaker (reproducer) was used to play Mme. Bernhardt's record, it seems likely that the original wax mould was used to make a Blue Amberol master. Using a Blue Amberol master would have allowed maximum volume to have been extracted. Even so, the resulting disc master must have been too weak in volume to market as a Diamond Disc. Edison suggested to Henry Ford in 1925 (see Edison Blue Amberol Recordings, Volume II, page 406) that cylinder-to-disc transfers could be made but that the volume of such recordings would be less than direct ones.

R.D.





Grey Gulls - The Original "Generics"?

Reader Jim Constantian has developed an interesting theory that he would like to share with the readership. To him, Grey Gull products were the "no frills" generic records of their day. Grey Gull recordings appeared under a myriad of labels, and, indeed, at one point they even omitted artist credits. One got a "fox trot with vocal chorus" much the same as one gets "paper napkins" or "fabric softener" in the generic section of the supermarket today! (And, like their modern-day counterparts, generic Grey Gulls were often inferior to the "name brands" on the market.) Jim sends a photo of 16 different Grey Gull label variations to back up his theory. (The original is somewhat fuzzy, but you'll get the idea anyway.)



# In Their Own Words

What was it like to make phonograph records during the "Golden Age"? In this new department, which will appear from time to time, the artists themselves will share their recording experiences with us. Our initial quote appears at the suggestion of Allen Debus and comes from Harry Lauder's book Between You and Me, published in 1919 by the James A. McCann Co., New York.

And then there was the time when they first talked tae me o' singin' for the phonograph! I laughed fit to kill masel' that time. But it's no a laughin' matter, as they soon made me see.

It's no just the siller there's to be earned frae the wee discs, though there's a muckle o' that. It's the thocht that folk that never see ye, and never can, can hear your voice. It's a rare thing, and an awesome one, tae me, to be thinkin' that in China and India, and everywhere where men can carry a bit box, my songs may be heard.

I never work harder than when I'm makin' a record for the phonograph. It's a queer feelin'. I mind weel indeed the first time ever I made a record. I was no takin' the gramophone sae seriously as I micht ha' done, perhaps—I'd no thocht, as I ha' since. Then, d'ye ken, I'd not heard phonographs singin' in ma ain voice in America, and Australia, and Honolulu, and dear knows where beside. It was a new idea tae me, and I'd no notion 'twad be a gude thing for both the company and me tae ha' me makin' records. Sae it was wi' a laugh on ma lips that I went into the recording room o' one o' the big companies for the first time.

They had a' ready for me. There was a bit orchestra, waitin', wi' awfu' funny looking instruments—sawed off fiddles, I mind, syne a' the sound must be concentrated to gae through the horn. They put me on a stool, syne I'm such a wee body, and that raised my head up high enow sae that ma voice wad carry straight through the horn to the machine that makes the master record's first impression.

"Ready?" asked the man who was superintending the record.

"Aye," I cried. "When ye please!"

Sae I began, and it wasna sae bad. I sang the first verse o' ma song. And then, as usual, while the orchestra played a sort o' vampin' accompaniment, I sprang a gag, the way I do on the stage. I should ha' gone straight on, then. But I didn't. D'ye ken what? Man, I waited for the applause! Aye, I did so—there in front o' that

great yawnin' horn, that was ma only listener, and that cared nae mair for hoo I sang than a cat micht ha' done!

It was a meenit before I realized what a thing I was doing. And then I laughed; I couldna help it. And I laughed sae hard I fell clean off the stool they'd set me on! The record was spoiled, for the players o' the orchestra laughed wi' me, and the operator came runnin' oot tae see what was wrang, and he fell to laughin', too.

"Here's a daft thing I'm doing for ye!" I said to the manager, who stud there, still laughin' at me. "Hoo much am I tae be paid for this? I'll no mak' a fool o' masel', singing into that great tin tube, unless ye mak' the reason worth my while."

He spoke up then—it had been nae mair than an experiment we'd planned, ye'll ken. And I'll tell ye straight that what he tauld me surprised me—I'd had nae idea that there was sae muckle siller to be made frae such foolishness, as I thocht it a' was then. I'll admit that the figures he named fair tuk my breath awa'. I'll no be tellin' ye what they were, but, after he'd tauld them tae me, I'd ha' made a good record for my first one had I had to stay there trying all nicht.

"All richt," I said. "Ca' awa'—I'm the man for ye if it's sae muckle ye're willin' tae pay me."

"Oh, aye—but we'll get it all back, and more beside," said the manager. "Ye're a rare find for us, Harry, my lad. Ye'll mak' more money frae these records we'll mak' together than ye ha' ever done upon the stage. You're going to be the most popular comic the London halls have ever known, but still, before we're done with you, we'll pay you more in a year than you'll make from all your theatrical engagements."

"Talk sense, man," I tauld him, wi' a laugh. "That can never be."

Weel, ye'll not be asking me whether what he said has come true or nicht. But I don't mind tellin' ye the man was no sica fool as I thocht him!



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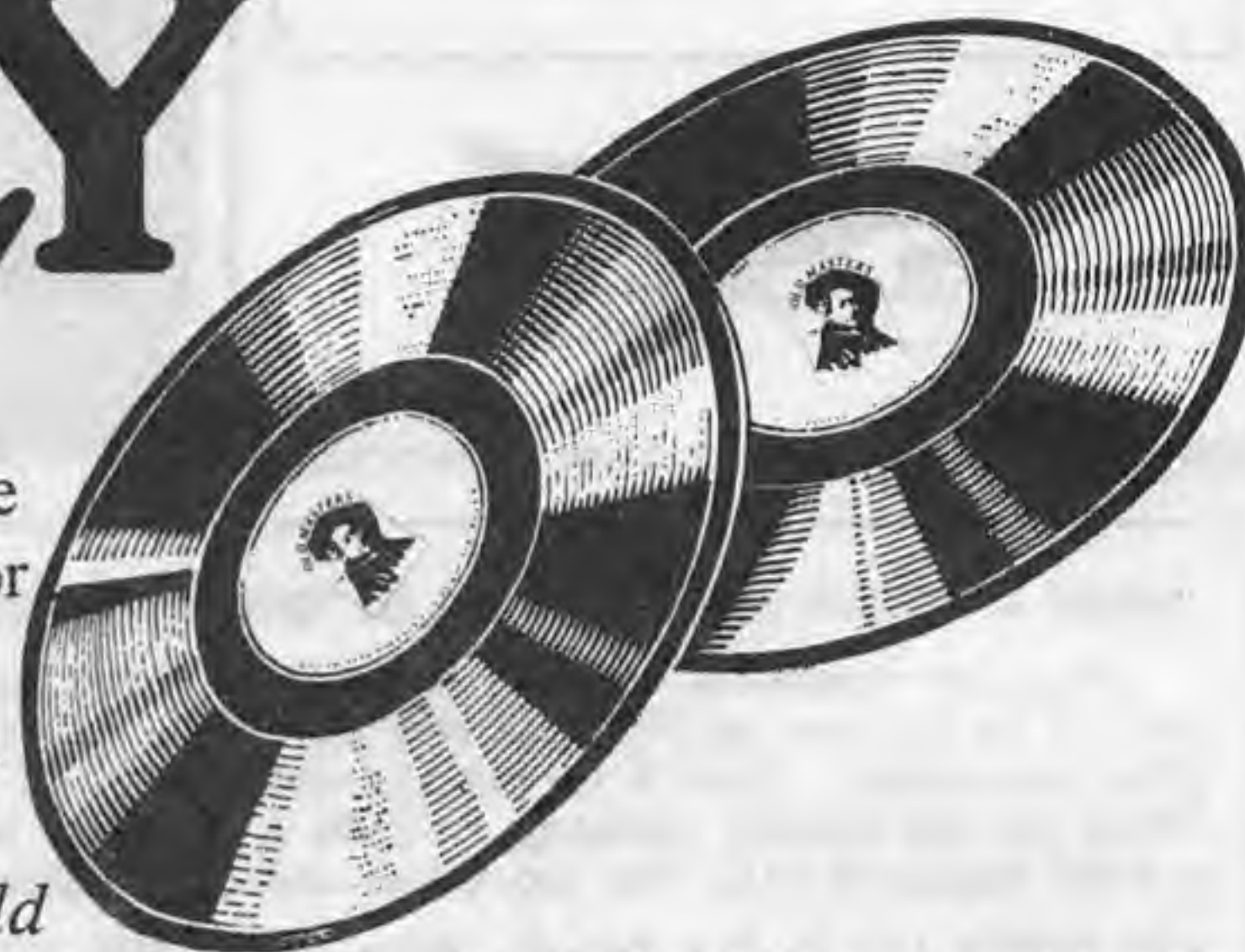
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WANTED: Edison Diamond Discs. 52510 "Toy-maker's Dream"; 52448 "Doin' the Raccoon." Blue Amberol 5665 - B. A. Rolfe Orchestra; 4050, "Oh Joe (Please Don't Go)." American issue black Lamberts. Joe Pengelly, 36 Thorn Park, Mannamead, Plymouth, England.

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Wanted - Trombone solos by Arthur Pryor - Victor 31109 "Blue Bells of Scotland," Victor 2498 "The Patriot," and Pryor on Berliner label. Also wanted, American Qt. Victor 16787 "Stop That Rag," and Annette Hanshaw on Okeh label. Write: Warren Hodgdon, Pleasant Valley Rd., Amesbury, Mass. 01913

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We regret to announce that we have reached a point where we must increase the cost of a subscription to the New Amberola GRAPHIC. While we are grateful for your support and the support of our advertisers, the expenses of producing this publication are not covered by the revenue from these two sources.

Therefore, effective immediately, the cost of a 2-year subscription to the GRAPHIC will increase to \$6.00 (\$7.00 foreign, including Canada). We are keeping subscriptions on a 2-year basis in order to keep renewal book-keeping to a minimum. Any renewals or new subscriptions received at the old rate will be prorated according to the new rate.

In addition, advertising charges will rise slightly, and the new rates are posted on page 2 of this issue.

We trust our patrons will understand the necessity for this move and feel they will continue to receive exceptional value for their subscription and advertising dollars.

The GRAPHIC

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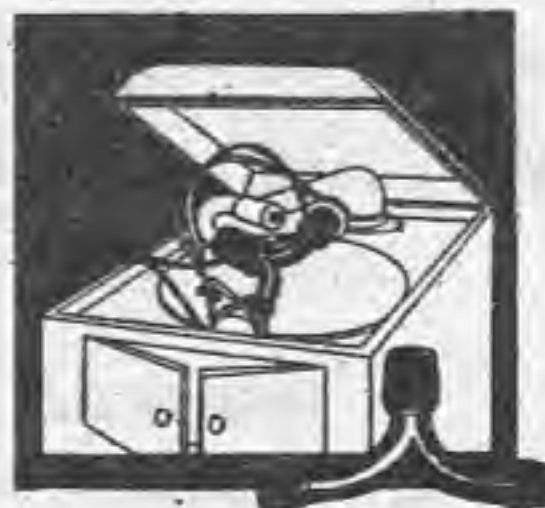
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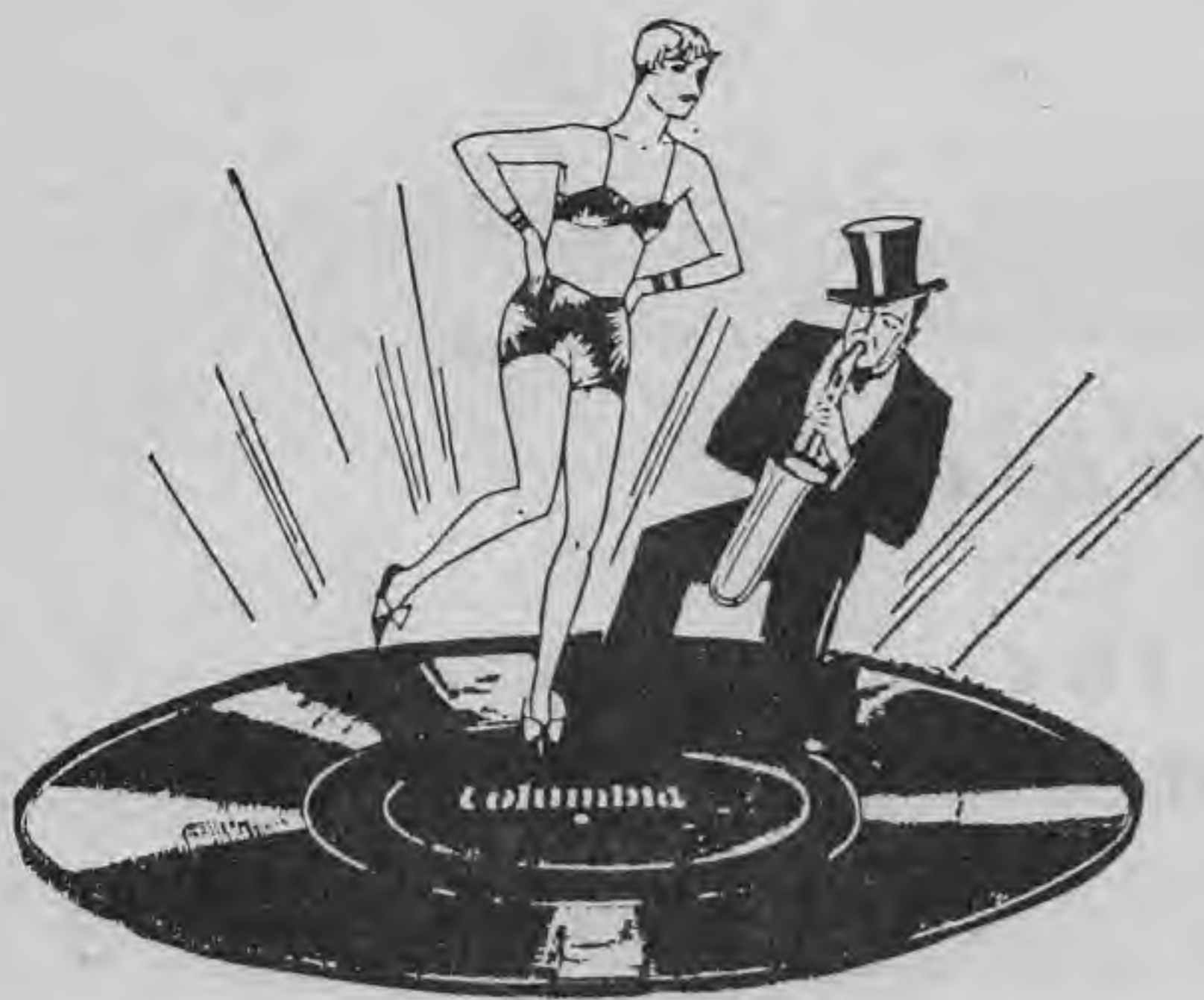
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Edison Blue Amberol Recordings Volume II is now available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane Bakersfield, CA 93306. This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings. An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The Edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914, is still available at \$24.95, including postage and handling.)

